

THE AMERICAN MAGAZINE OF ART

MAY, 1921

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PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

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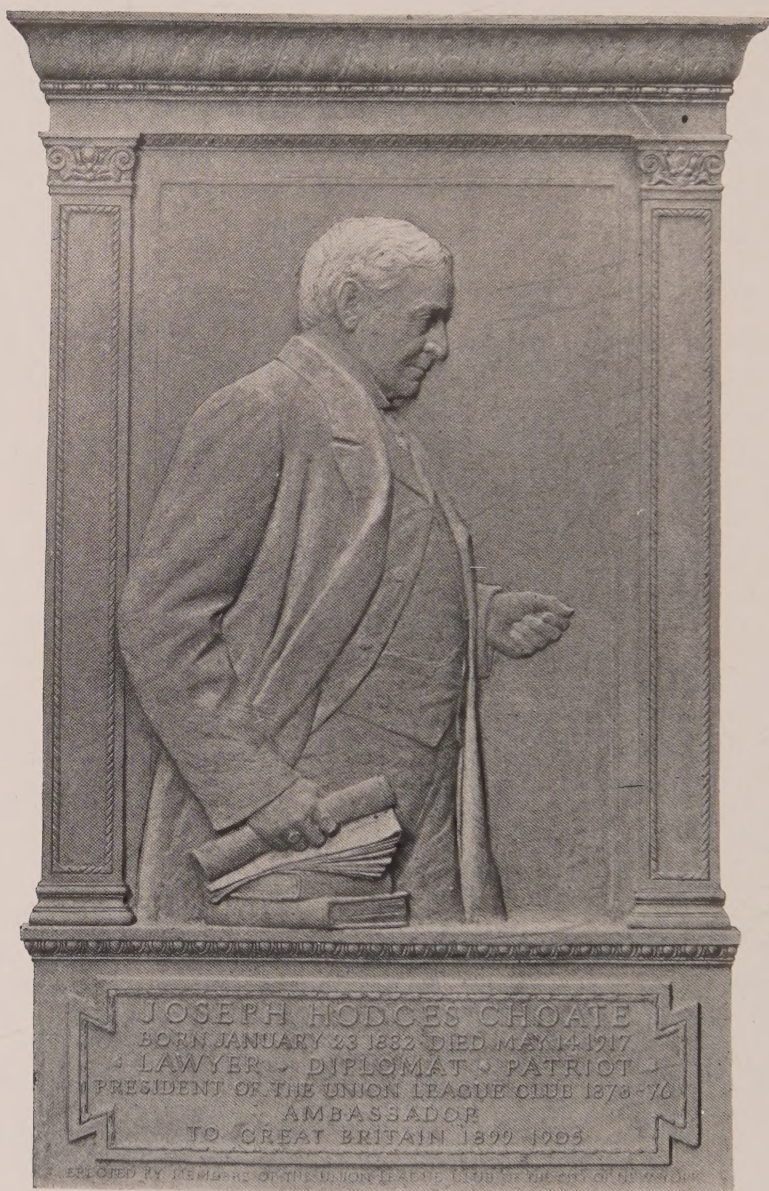
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JOSEPH HODGES CHOATE

BY HERBERT ADAMS

UNION LEAGUE CLUB, NEW YORK CITY

THE AMERICAN MAGAZINE OF ART

VOLUME XII

MAY, 1921

NUMBER 5

THE SCULPTURE OF HERBERT ADAMS

By ERNEST PEIXOTTO

THOUGH born in Concord, Vermont, of old New England stock, and though he received his early artistic training at the Massachusetts Institute of Technology and the Massachusetts Normal Art School, Herbert Adams shows very little indeed, in his work, that could be described as a product of the puritanical New England character. The extreme refinement of his art and the beauty of finish of all his work are much more akin to the productions of the southlands, of those master-craftsmen of the cinque-cento—Donatello, Mino da Fiesole or the Pollaiuoli—who forgot that sculpture meant cold, classic marble and expressed themselves in delicate poems of marble or bronze. Yet Herbert Adams did not actually go to Italy and study these men until he was over thirty years of age, so that one is forced to the conclusion that the quality of his work is, rather, the direct product of his own sensitive nature, the intimate expression of his own deep convictions in art.

Herbert Adams is not, in the usually accepted definition of the term, a monumental sculptor. He does not possess, like MacMonnies or Karl Bitter, the facility for throwing together big restless groups of figures, nor has he, like Barnard, the love of mere plastic bulk; but his statues have a calm dignity, a repose and a studied quiet so real that they, at times, seem to move with the breath of life.

These qualities are apparent, above all, in his portrait statues as, for example, in the imposing figure of William Cullen Bryant in Bryant Park, behind the Public Library, New York City, and in the two seated figures of John Marshall and Rufus Ranney, majestic in their Justice's robes, that are placed at either side of the Cuyahoga County Court-House in Cleveland. The same qualities, too, are to be discerned in the richly-colored, legendary figures of Stephen Langton in his priestly robes and of Simon de Montfort, champion of English liberty, in his suit of mail, that decorate the attic story of this same Cleveland court-house, as well as in the four great statues of Oratory and Philosophy, Sculpture and Architecture, twelve feet in height and cut in limestone, that adorn the façade of the Brooklyn Museum.

The fine flower, however, of Mr. Adams's maturer years in this direction, is his statue of Michigan, that commemorates the Michigan troops on the Vicksburg battlefield, now called the Vicksburg National Military Park. This calm young goddess, with her strong body and quiet countenance, that lies between Victory and Peace, in no way recalls the Winged Victory of Samothrace nor the impetuous Marseillaise of Rude, but her fluttering draperies and sturdy limbs express more of action and of movement than is usual in Herbert Adams's sculptures. She stands against

a tall shaft of Vermont granite and, following a deep conviction of the artist, that a bronze figure placed against a stone shaft is not usually a happy solution of a difficult problem, though twenty feet in height, she has been cut out of the same block of granite as the shaft itself.

To find this huge block was no mean task and the sculptor made many a trip from his summer home in Cornish to the quarries of his native state before he found at Bethel, the block of white granite that he sought. Then the cutting of this adamant stone presented a very perplexing problem, but difficulties such as these do not dismay Herbert Adams but rather spur him on and stimulate him to make the researches necessary to surmount them. In fact the technical problems connected with this art are his main preoccupation and he is always searching for new materials and new forms in which to express himself.

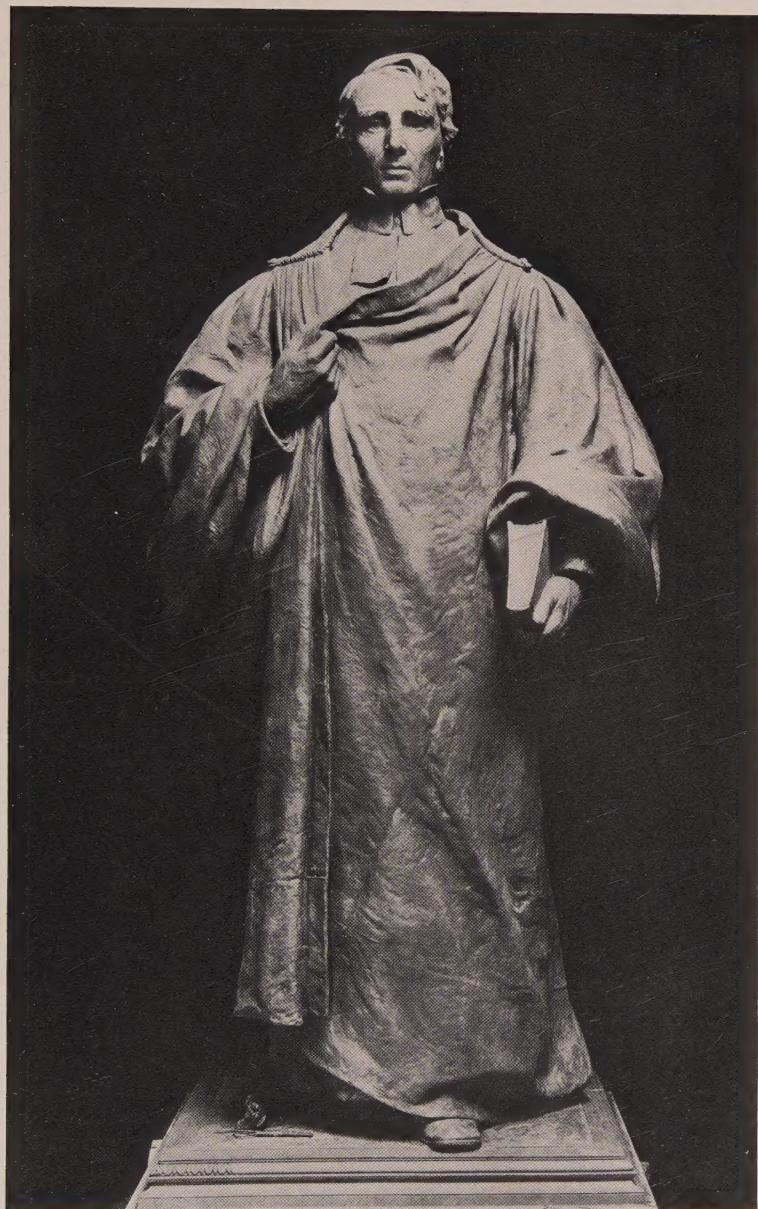
Another product of his recent years that deserves particular attention is the group of figures that adorns the McMillan fountain placed on an elevation in McMillan Park, in Washington, D. C. This fountain is a memorial to the Senator who gave to Washington its water system. Happily the memorial does not take the form of the man it commemorates but rather it suggests, with its abundant flow of water, the work that he accomplished. The architectural setting was designed by Charles Platt and has the beauty and distinction that characterizes all his creations.

The fountain proper rises from an octagonal basin and its bowl is surmounted by a pedestal upon which stands a group of three maidens, who might be either a trio of water nymphs or represent the seasons. Their lovely young bodies, nude except for the faintest suggestion of filmy draperies, lithe, slender, girlish, have the captivating grace and charm, without affectation or saccharine tendencies, that distinguish Mr. Adams's work, while the heads, the hands, the feet, all show that scrupulous care for technical excellence that is the distinctive hallmark of his output.

Another figure conceived in a similar spirit is the "Nymph" that Mr. Adams modelled for the estate of Mr. James Fenimore Cooper, grandson of the famous novelist, at Cooperstown, New York. This charming figure, placed in a tangled garden designed by Ellen Shipman, represents a girl just budding into womanhood, standing, with a cluster of pond lilies in her hand, looking at her reflection in a still pool, with one foot advanced as if she were about to dip it in the water. These beautiful nudes, chaste and modest, truly reflect the innate distinction of Mr. Adams's character and his lofty ideals far removed from the sensuality of some sculptors that one might mention.

But the rare refinement of his work, as well as the beauty and delicacy of its finish, are, I think, even more clearly revealed in his portrait busts, which will remain, if I mistake not, the most perfect flower of his genius. The first of these in point of time is the bust of the young lady who afterward became his wife, modelled in Paris in 1887. It was executed in marble and is of such rare perfection of finish that Lorado Taft, in his "History of American Sculpture" declares that it "still remains, in some sense, unsurpassed by his later achievement" and that "it is of such perfect mastery that the face and neck, at least, appear plastic, as if responsive like wax to the pressure of the artist's thumb."

This bust was followed by others, executed in a variety of materials. For the exquisite one now in the Metropolitan Museum, the head and neck were carved in marble of a warm and creamy hue, while the dress and wide-puffed sleeves were fashioned in eucalyptus-wood and adorned with a brooch set with topazes; in the wide-eyed bust of Mrs. Mallinson (Linda), ivory-white marble has been used for the head and shoulders which have been set upon a column-like base of richly-colored Numidian marble, whose yellows and greens are married to the flesh by a collar of bronze toned with a green patina; while again, in the deeply-felt portrait of Miss Du Pont (Margaretta), the youthful head, with its



WILLIAM ELLERY CHANNING

BY HERBERT ADAMS

PUBLIC GARDENS, BOSTON, MASSACHUSETTS



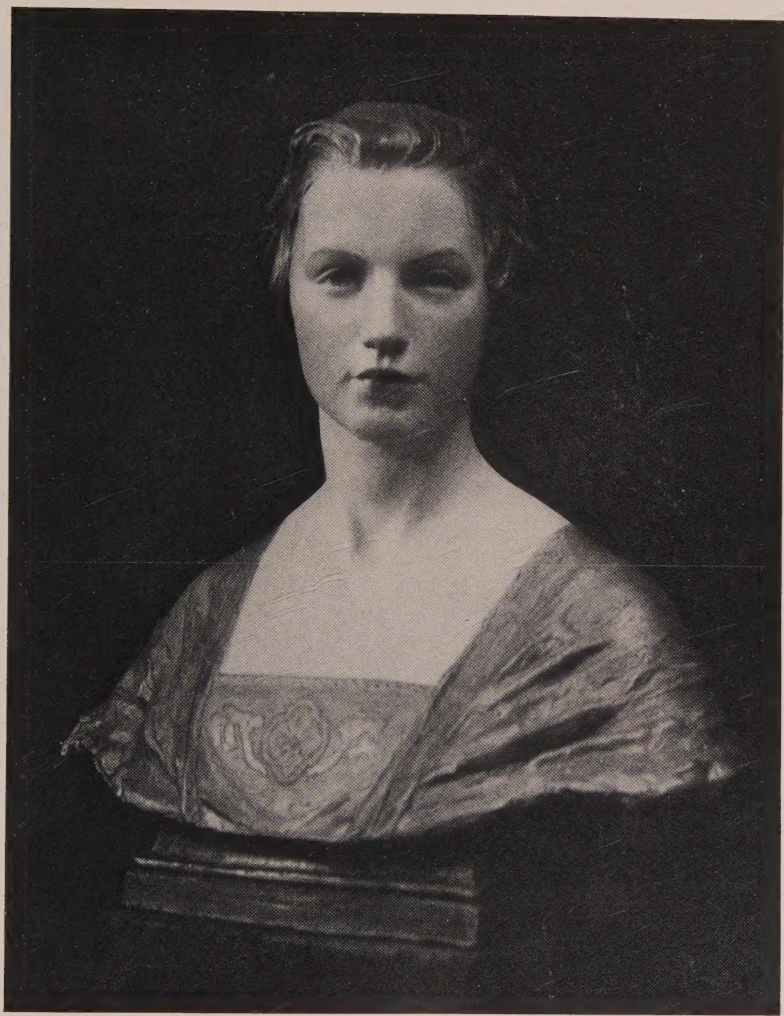
PORTRAIT BUST OF MISS DU PONT

HERBERT ADAMS

Gallic type and dark eyes half-veiled by their upper lids, is rendered in a warm-colored marble, while the shoulders and base are cut in French walnut, the necessary tie between being supplied by several delicate fillets of gold that form a yoke to the dress which is further ornamented with a jewel of lapis lazuli.

The portrait busts of Miss Julia Marlowe and of Miss De Fanti are frankly polychrome, the plaster being stained and painted to recall but not to imitate nature. From remotest antiquity, man has colored the images fashioned by the

sculptors. The Assyrians and Egyptians practiced this art and so, of course, did the Greeks and Romans and the practice persisted as late as the sixteenth century. Then, perhaps due to the revived love for the antique in its white and pristine purity, the use of color in sculpture was abandoned and even frowned upon, until our own day when Gerome in his lovely and well-known "Tanagra," began to revive it again. And it can not be denied that for decorative sculpture, it has great value. It is partially at least for the beauty of their color, that we admire



PORTRAIT BUST OF MISS DE FANTI

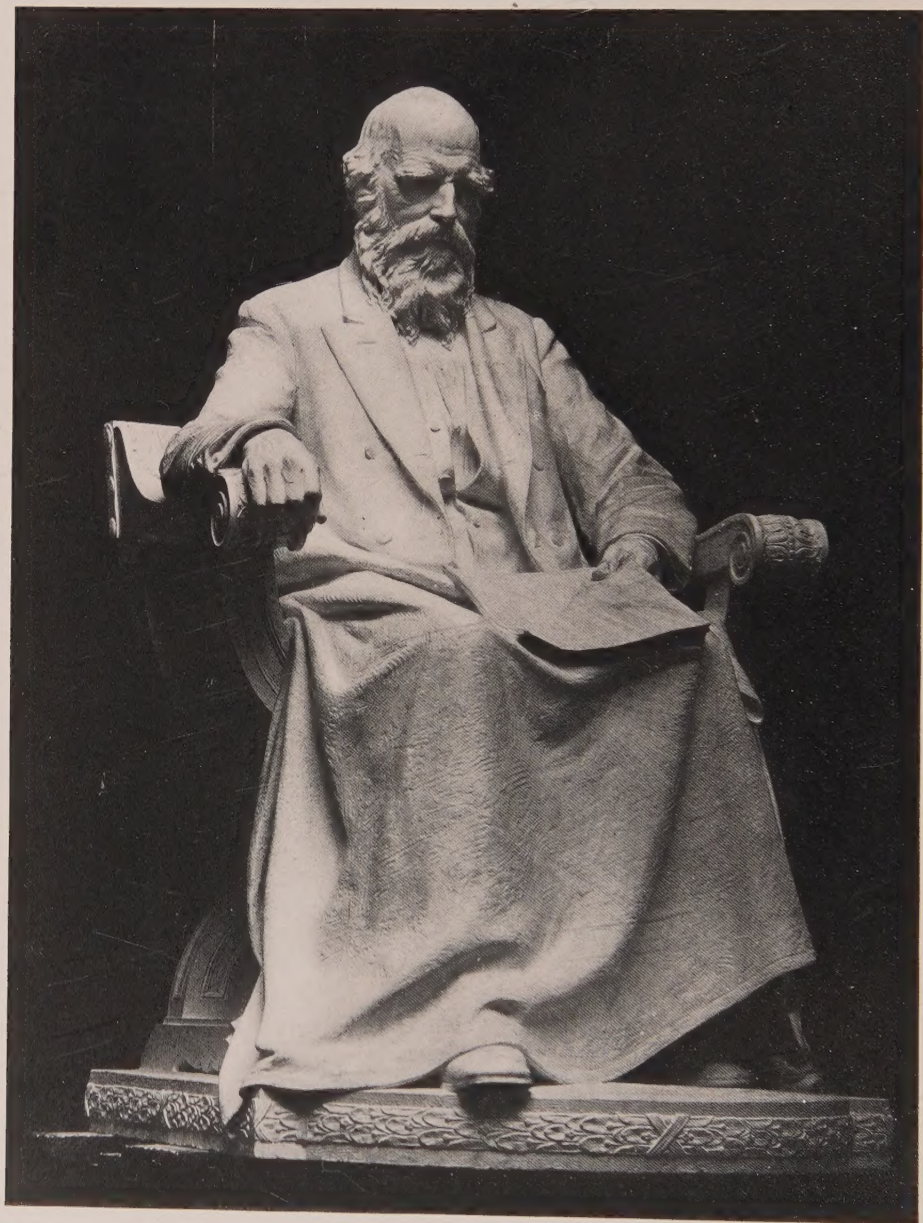
HERBERT ADAMS

the Florentine busts of the cinque-cento and it is wholly for their color-quality that we are interested in the polychrome effigies, modelled in wax, during the late renaissance, which Vassari enthusiastically declares are "so life-like that to these figures, there lacks nothing, as it were, but the spirit and power of speech." Be this as it may, this realistic expression is not the aspiration of the modern worker in polychrome sculpture, who seeks, rather, to heighten the decorative effect of his work and make it fit harmoniously into its surroundings in

living-room or gallery where cold, white marble so often strikes a discordant note.

Herbert Adams is not content with the processes that he has used this far, and is always searching, as I have said, for new materials. "I am still looking for something that will replace the gesso and papier-maché used by the medieval sculptors," he told me, "fragile materials, to be sure, yet, as many a sixteenth-century figure will still testify, capable of withstanding the wear of centuries."

As the pictorial element is also a fundamental in the fashioning of reliefs,



WILLIAM CULLEN BRYANT

BY HERBERT ADAMS

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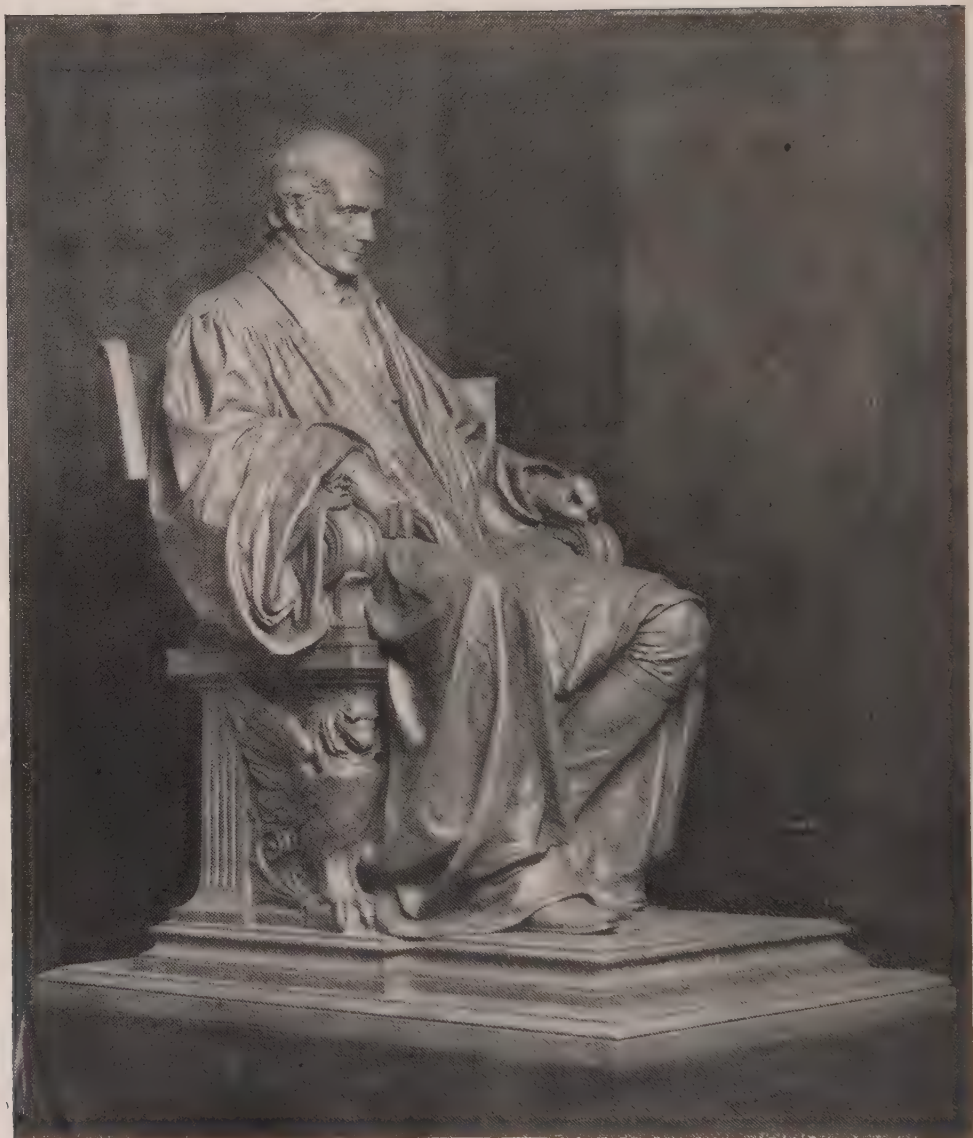


MC MILLAN FOUNTAIN, WASHINGTON, D. C.

HERBERT ADAMS

it is not surprising that, in this domain, too, Mr. Adams's talent shines conspicuously. The earlier American sculptors—Greenough, Crawford and their pupils—in designing their bas-reliefs, followed the influence of Thorwaldsen and Canova who copied, more or less, the cold antique without inspiration or true artistic feeling; but later, a newer group sprang up, of which Augustus Saint-Gaudens was the undoubted head, men who drew their inspiration in this very subtle medium of artistic feeling, through the eyes of their French masters, from the great craftsmen of the Italian renaissance: Donatello, Ghiberti and the Pisani. It is to that general family of subtle reliefs that belong works like the Hoyt Memorial and the Welch Memorial.

The latter, placed in the Auburn Theological Seminary, takes the form of a triptych of which the central panel, which contains a portrait of Dr. Welch, is modelled in high relief, while the two supporting panels containing kneeling figures, are in much lower relief. The design shows a remarkably harmonious feeling for spacing and for light and shade, combined with the lofty character of sentiment and expression that I have already noted in Mr. Adams's work. To the same general classification belong the bronze doors that he modelled for the Library of Congress in Washington, and for the porch of St. Bartholomew's Church in New York. The former commission he inherited from Olin Warner and his best efforts were, to a



JOHN MARSHALL

HERBERT ADAMS

COURT HOUSE, CLEVELAND, OHIO

certain extent, hampered by this fact, but the doors of St. Bartholomew's with their rich green patina, their handsome figures and reliefs, set in compartments that are separated from each other by bands enriched by beautiful floral patterns, remain among the very best that have been designed in America, while the

tympanum in marble that surmounts them, a gracious composition of a Madonna and Child with an attendant at either side, quiet, well-balanced, admirably fitted to its space, though again inevitably recalling the works of the Italian sculptors of the early renaissance, reveals also Mr. Adams's own sympathet-

ic personality as well as his high regard for architectonics.

In the relief that he designed for the tomb of Ellen Louise Axson (Mrs. Woodrow Wilson), no architectural restrictions were imposed upon him, and the delicacy and beauty of his art are fully apparent in the purity of the line and the distinction of the design that, far more than is usual in his work, are reminiscent of the antique. But it is undoubtedly true, that in his low-reliefs, (like many Americans for that matter) he follows the tradition created by his friend and neighbor in Cornish, Augustus Saint-Gaudens. This influence is apparent in the portrait relief of Peggy Gantt, in gold-plated bronze and, in a much less degree, in the marble bas-relief of the three Fraser-Campbell boys. The latter, while in subject matter suggestive of Donatello, is distinctly modern in treatment especially in the background where formal garlands mingle with apple boughs, blossoms and ribbons to form a delicate lacy fretwork of wholly charming effect.

The study of nature's forms, especially of fruits and flowers, has been one of Mr. Adams's greatest pleasures. And it is this direct contact with nature and with nature's forms that has imparted to his work a perennial freshness and a tender sympathy that are largely responsible for its strong appeal. The beautiful structure of a leaf or a lily-stalk; the forms of gourds and melons; the study of fragile flowers, he has lovingly noted and lovingly expressed in, for example, the motives on the bands that divide the compartments on the doors that I have mentioned; on the frame of the Welch Memorial; or in small bronze vessels and bowls that he has fashioned, as well as in figurines like the diminutive "Infant Burbank"—as he humorously calls it—a charming little boy in gilt bronze, with a wreath of roses round his neck, who, with wrinkled brow and pursed up lip, critically regards a flower that he holds in his hand. A replica of this statue, the original of which adorns the Newark Museum, stands in Mr. Adams's own garden at Cornish.

His fine nature, his firm sense of justice and uncompromising fairness of mind are well-known to all his brother artists and no sketch of his work, however brief, would be complete without mention of his public career, for Mr. Adams, more perhaps than any other artist of the present day, has devoted himself untiringly and most unselfishly to the best interests of American art and the welding together of its scattered activities. No new movement in painting or in sculpture, in the decorative or the applied arts has been organized in recent years without a portion of his effort being put into it. Radicals and conservatives alike in art render homage to his breadth of view.

Though by nature modest and retiring, he has been forced to accept all the honors that his fellow-artists could bestow upon him. He has been awarded medals and distinctions of all kinds and has been elected successively, President of the National Sculpture Society, President of the National Academy of Design (being, I think, one of only two sculptors to be so honored in the long history of that institution), and he has served until very recently as the sculptor member of the National Commission of Fine Arts in Washington.

These tributes, more than words, evince the high regard in which the man and his work are held by the members of his own profession.

The Nebraska Art Association's annual exhibition held in the Art Gallery of the School of Fine Arts at the University of Nebraska, Lincoln, included this year three collections, two of which were secured through the American Federation of Arts:—a group of intimate paintings by modern American artists, a group of portraits and landscapes by early American masters lent by the Ehrich Galleries of New York, and a group of seventeen paintings by Mr. Guy Wiggins. The American Federation of Arts' western office is located at the University of Nebraska under the charge of Mr. Paul H. Grumann, head of the Division of Fine Arts of that University.



MOUNTAIN PREACHER

BY J. R. HOPKINS

NINETY-SIXTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN



IN THE HILLS

LEON KROLL

THOMAS B. CLARKE PRIZE

EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

THE National Academy of Design's ninety-sixth annual exhibition was especially notable as marking the reopening of the Vanderbilt Gallery in the Fine Arts Building, which had not been available for exhibition purposes since the disastrous fire of the previous year. Not only was this great gallery refitted, but the walls of the adjacent galleries recovered and new flooring laid, so that the entire appearance was of freshness and rejuvenation. Moreover, the regular Winter Exhibition having been omitted, an uncommon number of prizes were awarded for exhibits in this display.

These awards were as follows: The Thomas B. Clarke prize to Leon Kroll for a painting entitled "In the Hills;" the first, second and third Hallgarten prizes respectively to Ross E. Moffett,

Felicie Waldo Howell and William Auerbach Levy for their paintings "The Old Fisherman," "October" and "Michael Brennen;" the Carnegie prize to John F. Folinsbee for a painting entitled "Jersey Water-front;" the Julia A. Shaw Memorial prize to Katherine S. Lawson for a "Head of an Italian Peasant;" the Thomas R. Proctor prize to Leopold Seyffert for his "Portrait of Dr. Richard H. Harte;" the Isaac N. Maynard prize to R. Sloan Bredin for his painting "Young Lady in White;" the Isidor Gold Medal to Howard E. Smith for his painting "Comrades;" the Saltus Gold Medal to Charles H. Davis for his painting "Sunny Hillside;" the Helen Foster Barnett prize for sculpture to Malvina Hoffman for "The Offering;" the Altman landscape prize of \$1,000 to Ernest Law-



OCTOBER

SECOND HALLGARTEN PRIZE

FELICIE WALDO HOWELL



JERSEY WATER-FRONT

CARNEGIE PRIZE

JOHN FOLINSBEE



FLOWER GIRL

A PAINTING BY
HELEN TURNER

Awarded Second Altman Figure Prize
NINETY-SIXTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN

son for his painting "Vanishing Mist;" the Altman landscape prize of \$500 to Robert Spencer for his painting "Rag Pickers;" the Altman prize of \$1,000 for a figure or genre to Walter Ufer for his

scape by Bruce Crane entitled "December Uplands," a marine "Evening Tide, California" by William Ritschel, landscape, "Grey Day" by Granville-Smith, a winter picture "The Rapids" by W.



ALLEGRESSE

BESSIE POTTER VONNOH

AWARDED THE ELIZABETH N. WATROUS GOLD MEDAL

painting "Hunger;" the Altman prize of \$500 for a figure or genre to Helen M. Turner for her painting "Flower Girl;" the Elizabeth N. Watrous gold medal for sculpture to Bessie Potter Vonnoh for her "Allegresse."

Mention was made in the catalogue of this exhibition of five purchases already consummated from the income of the Ranger fund. These embraced a land-

Elmer Schofield and a still-life, "The Orange Bowl" by Anna Fisher. Two of these paintings have been deposited in the National Gallery at Washington, one at the Syracuse Museum of Art and another in the Brooklyn Museum. Additional purchases will be made this year and those institutions desiring to benefit by the loan of such purchases should make early application to the Trustees



BLACK AND GOLD

MAURICE FROMKES

of the Ranger Fund, care of the National Academy of Design.

Last year for the first time drawings, etchings, engravings and prints were included as a special section in the National Academy of Design's exhibition. To works of this order the entire Academy room was devoted this year. Among the exhibits were some of very genuine interest, but the collection as a whole was less interesting and attractive than one expected to find it. Artificial lighting is

less becoming to etchings and drawings than it is to oil paintings.

The place of honor in this exhibition was given quite properly to a characteristic landscape by the late J. Francis Murphy.

In actual merit the exhibition as a whole fell far short of the standard which the Pennsylvania Academy's exhibition upheld, and although many good paintings were to be seen there were few works of superlative worth.



PORTRAIT OF A CHILD

CORNELIA WHITEHURST

AWARDED FIRST PRIZE

THE ALL-SOUTHERN EXHIBITION

By BIRGE HARRISON

AMONG the most interesting recent developments in the field of American art is the formation of the All-Southern Art Association and the opening of its initial exhibition in the Gibbes Memorial Art Museum at Charleston, South Carolina, on March 12, 1921. If the plans of the founders are carried out as at pres-

ent outlined, it is expected that every important city south of the Mason and Dixon Line will be represented, and that at least one large general exhibition of all the allied arts will be held annually in each city belonging to the association, with such other occasional exhibits as may be later decided upon.

With a view to giving definite form to the project and adopting a constitution and by-laws to govern its future activities a meeting of delegates from all parts of the south has been called—to meet early in May at the Brooks Memorial Art Gallery in Memphis, Tennessee. The present exhibition in Charleston was planned simply as a first tentative experiment to discover if an exhibition which was limited solely and entirely to the work of artists of southern birth or long southern residence would prove of sufficient interest to warrant the carrying out of the scheme as originally planned. Fortunately this question has been given a most enthusiastic and sympathetic affirmative answer by the exhibition recently held in the Gibbes Memorial Art Museum, and it is not too much to say that the most sanguine hopes of the originators of the idea have been more than realized, for the collection as a whole showed a very high level of artistic performance, while at the same time having a distinct southern flavor of its own which was most interesting and which called forth the enthusiastic encomiums of the hundreds of northern visitors who saw the show.

For this happy result all praise is due to the Committee of the Charleston Art Association, headed by Mrs. Thomas Pinckney, which inaugurated the plan, and particularly to Mrs. John Garrason, their most efficient and enthusiastic secretary, who wrote more than four thousand letters in the effort to get together a thoroughly representative collection of southern art. Thanks is also due to the very catholic jury of selection and award of which Birge Harrison of New York was the chairman and Miss Florence McIntyre, director of the Memphis Museum, Alfred Hutty, instructor of the Charleston Art School with Mrs. Earle Sloan and W. P. Siloa the members, and an able hanging committee consisting of Mrs. F. M. LaBruce, Mrs. F. M. King and Miss Marguerite Miller.

It was the intention of the founders that the scope of the exhibition should be as broad as possible—that it should not only cover the whole art of painting but

that it should include also exhibits of every allied art that would under any pretext be defined as belonging to the so-called "Fine Arts." The collection therefore contained not only a most interesting group of water-colors, but an especially beautiful collection of miniatures—an art in which the Southland has always excelled—with some handsome textiles and pieces of applied design, and a few examples of sculpture of considerable merit.

As already stated it is intended that the collections shall be exhibited in rotation in all the important southern cities—such as Columbia, S. C., and Savannah, Georgia, Richmond, Baltimore, Atlanta, Mobile, Macon, Louisville, Memphis and New Orleans, and that only artists born south of Mason and Dixon Line or those long resident in the South shall be free to exhibit with the association.

It cannot of course be denied that sectionalism such as this has a special value in the domain of art, for it is sectionalism which gives to art its special character, distinction and charm. It is sectionalism which, for instance, gives to the arts of Japan and Persia their own intimate and original quality and beauty and in a somewhat lesser degree it is sectionalism which gives to the arts of Scandinavia, of Spain and of France each its own distinction, personality and charm. It was therefore interesting to observe that it was this truly "Southern" note which first impressed itself on all who have seen this first "All-Southern" exhibition.

However, the above remarks should not, I think, be taken in too narrow a sense, for it may well be doubted whether a spirit of voluntary and entire isolation would in the long run prove to be a good thing for southern art. It must not be forgotten for instance that in the great days of the renaissance both Holland and Spain learned much from Italy just as Italy had in its turn learned much from Greece. And even in the case of our own modern American renaissance, it cannot be denied that most of our own painters who have attained to high rank owe much of their success to their early training

abroad. This relates quite specially to the matter of technique, for technique in the nth degree can only be learned from the predecessors in any given art. It would indeed be either an over-coura-

uallly decide to supplement its own yearly show with another annual exhibition which will include the best work which is produced in all other parts of the United States.



THE FISHERMAN'S WIFE

IRENE JOHNSON

AWARDED SECOND SCULPTURAL PRIZE

geous or a very foolish person who would assert that the art of either Winslow Homer or Inness had lost its distinctively American tang and flavor because these two eminent men had traveled and studied abroad.

It is to be hoped, therefore, that the All-Southern Art Association may event-

The present exhibition contained in all 256 works, of which 150 were oils, 69 water-colors, 28 miniatures and 17 sculptures, with two examples of applied design.

The first prize of \$100 was awarded to Cornelia Whitehurst, of Baltimore, for a pearly and most delightful portrait

of a child in the open air; the second to Miss May Paine of Charleston for a colorful and picturesque street-scene in old Charleston and the third to Margaret M. Law for the most vivid and, in its way, the most characteristically Southern work in the whole collection. It represented a buxom colored lassie standing out in the brilliant sunlight and feeding a flock of chickens, whose red and russet-yellow and purple-black plumage simply sang and shouted in contrast with the vivid blue and white of the darky's dress. The picture carried easily across the whole gallery and it would certainly hold its own even in the most exaggerated group of so-called "modern art"—while still remaining fundamentally sane and wholesome.

In the other sections the awards were distributed as follows: Water-colors—first prize to Corinne Cunningham Collins for "Lord Fairfax House;" second to Alice Huger Smith for an unusually artistic set of drawings of Southern forest and meadow and marsh-land scenes—somewhat Japanese in their decorative quality; and third to Mrs. Hugh Neely for a very charming child's head.

In the department of miniatures the first prize went to S. Corinne Jamar for the portrait of a gentleman which is certainly a masterpiece in its line; the second prize to Miss Leila Waring for an exquisite little head of a baby in loveliest setting, and the third prize to Hannah Elliott for a child's head. And here it is to be said that the collection of miniatures as a whole was of the very highest quality—a collection whose technical excellence could hardly be excelled anywhere in the world. This result is probably to be accounted for by the fact that in the South-land the art of the miniaturist was never superseded by the daguerreotype, and that it has always maintained its place in the love and traditions of the people.

In sculpture the first award went to Sister Mary Luke for a very beautiful and very dignified life-size head of an American Indian; the second prize to Irene Johnson for a graceful girl's figure

with wind-blown draperies called "The Fisherman's Wife" and somewhat reminiscent of Winslow Homer, though in no way imitative. The third prize in this department went to Edward Allen Hyer, of Charleston, for a collection of four statuettes, all good. In the department of applied design and textiles the first award went to Elise Langley, for a white silk cape worked with a garland of blush colored roses and white lilies—very beautifully done—and the second to Catherine Heyward for five original and colorful wall-paper designs.

There were in the collection many other works deserving of special mention and commendation, but unfortunately space will not admit of a more extended review at the present time. It would not be fair however to close this short synopsis of the show without congratulating its promoters upon the marked success of this, their first exhibition.

The Eastern Art Teachers' Association held its Annual Convention in Baltimore, March 24th to 26th. More than 350 were in attendance. At the morning session of the first day Mr. Richard F. Bach, Extension Secretary of the American Federation of Arts, presented a paper on Art versus Industry. On the afternoon of March 25th Mr. C. Valentine Kirby and Mr. Harry W. Jacobs spoke respectively on the subjects of "Selling Art Education" and "Art Education Through Elementary Industrial Arts." The general trend of the program seemed to have been toward industrial art and with the object of training which would bring the student early financial return.

The Copley Society of Boston held an exhibition of water colors by Winslow Homer, John Singer Sargent, and Dodge MacKnight in the Boston Art Club Gallery from March 5th to 22nd. Each of the three artists was represented by thirty-five to forty works, and many of the pictures were from the celebrated collections of the Brooklyn Museum and the Worcester Art Museum while others were by private collectors.

ART AT A STATE FAIR

BY JEANNETTE SCOTT

THIS short paper is the outcome of a visit I made to the State Fair some three years ago and an article on state fairs by D. C. W. (Dudley Crafts Watson), I happened to come across a year or two later in *THE AMERICAN MAGAZINE OF ART*.

I have never been a frequenter of fairs with the exception of some of the Foires de Jambon at Paris, and it was merely by chance that I went out to the New York State Fair held in Syracuse every September. I naturally sought the Art Department with both curiosity and interest, but not with the faintest idea of what I would find there. First, I was amused, the effect was so ludicrous, of unframed sketches covering a red brick wall without the slightest attempt at arrangement as to size of canvas or relation of color. Then, as I saw quantities of labels—"First Prize," "Second Prize"—it suddenly came to me that presumably this was to be taken seriously as an exhibit of oil and water-color paintings offered in competition for prizes. This aspect of the case sobered me immediately, as I tried to realize the effect of such offerings presented as Art upon the common-sense people who bring their various products to the Fair and who, from curiosity at least, like to take a peep at that mysterious thing called Art. Crowds were walking through seeking out the blue labeled paintings, feeling that these were considered fine examples, else they would not receive the coveted ribbons. Since that time my conscience has been most disturbing. I felt that something was wrong when the State Fair of the most important state in the Union hung such work year after year in a city where there was a large University with an Art Department and where there was also a Museum of Fine Arts with a small collection of good paintings. Among several items of unexpectedness, I learned that the same offerings frequently reappeared and received the same prizes; and furthermore that some of the exhibitors

kept their work traveling among state fairs until it was worn out. Last spring, however, I succeeded in interesting a friend to help me and together we carried out a project I had been thinking about ever since my first visit.

What I had in mind was to try to show in as direct a manner as possible, in sympathy with the spirit of the Fair, and in a way to make a direct appeal to the common sense and understanding of the exhibitors, that Art is a part of every day life; that there is no line of separation between pictures which stand for Art in the general acceptance of the term and objects for daily use; that the difference between a good-looking and a bad-looking object or article is the absence of Art, and that if a useful article is good-looking it will commend a higher price. Also that there are standards in looks which are not in any way mysterious and confined to a certain class of educated people, but which can be understood by any intelligent person. There will always be a mystery surrounding really creative work, but in the simple examples I intended to present the processes could be explained and understood by anyone interested.

I had no intention to start from the purely æsthetic standpoint. I wished to make clear that in objects for daily use, in the selection of clothes and ornaments, there is the same difference produced by good designs and colors as there is by using fine strains of blood in breeding animals. Breeding and selection are the key-notes in state fairs. Taste and skill in matters of Art. No class of people is more alive to the increased value of well-bred stock; higher grades of dairy products, vegetables, fruits, etc., than farm folk, and it is on account of this that I believe there is a great opportunity for really constructive art work at state fairs.

For us who were trained in what was considered the only legitimate forms of

Art—figure, decoration, landscape—it has taken some time to meet frankly and cordially the great change, which has been gaining strength in art education during the past few years and which is so greatly needed—I mean in Industrial Art. We are a huge industrial nation without an adequate industrial art, and in order to meet this need there must be a wider understanding of the nature of Art and the necessity for it in order to have the cooperation of the public, both in selecting better things and in supplying advanced technical schools to develop trained art workers for industry. To bring these two phases of Art together—Fine Art and Industrial Art—it seems to me it is only necessary to look at them a little closer and to bring into relief the fact that the same principles form the basis of both. It is easier, however, to explain these principles to the general public by taking examples from familiar objects than to begin with their fullest expression in painting, sculpture and architecture. One can show in the shape and decoration of a vase, the spacing of a poster, the design of wall paper, a piece of dress goods—the presence or absence of proportion, contrast, balance, rhythm and color. I did not wish to separate Art from daily needs. There is a general fear of Art as being something entirely extraneous to everyday life, whereas it really is a part of it and has its influence in what we choose for our houses and what we select for our persons. My desire was to try to show to the few who would stop to look at our little exhibition, that everything which was really pretty and decorative had been influenced directly by Art. That it makes no difference whether it is a necktie, a dress—both color and cut of the garment—a bead bag, a bit of cretonne, or a piece of jewelry, the starting point is identical, and that, in proportion to the taste and knowledge of the artist or designer, the product gains in beauty and its value increases accordingly. If I seem to put too much stress on the market value of the product, it is because in most cases that has a determining influence on the public mind.

The general attitude of many intelligent people whom I have met is that Art is all right if one is rich, but it is too precarious a means of livelihood for sons and daughters—especially sons. Art must mean to the public something which they can understand, use and see the reason for. It can be called simply "good taste," (and by training good taste and giving it technical dexterity we have the skilled designer and craftsman, the artist, in fact). If this good taste properly trained, can be shown to be lucrative there will not be such hesitation on the part of parents to permit their children to study Art. I have keen sympathy with those who have a fear of half-trained indolently inclined people who work only by "inspiration" and feel that the world is crude and vulgar. But, put that amount of ability which has been struggling for something beyond its reach into an art line which has a direct relation to some industry, and in most cases the livelihood part of the matter will be taken care of. My proposition for the first essay of Art at a State Fair, where I would come in touch with people accustomed to work for concrete results, was that Art training has a commercial value and will bring adequate returns, and to show by a few well chosen exhibits, the increased commercial value of raw materials when they have been manufactured according to a good design. It was from this blending of the commercial and aesthetic that I proposed to start.

To make this clear, I cast about in my mind what would be available in the short time before September—for it was now July. My conscience had quieted down during the College year and I now began to fear that if I let another Fair pass without bestirring myself, I probably would succumb entirely to inertia. In the city, and from our students of the Painting Department, I could get together quite a number of designs for textiles, wall paper, etc., with samples of the manufactured articles: jewelry, pottery, bound books, etc.

The next thing was to see if the Manager of the Art Department at the Fair

would be willing to cooperate with us by allowing us a small exhibition space. This was accomplished with very little trouble, but took quite a bit of time, and we were greatly elated when the end of a rustic booth facing the entrance of the Art Gallery (so-called) was assigned to us. This booth was like a counter running round an enclosed space, ten feet in width and thirty feet long. Of this, we had the front end and about twelve feet deep. Fortunately, the lattice enclosing the base of the counter was stained a dull green and from that we took our scheme for decoration. As we counted up the expenses connected with the installation, insurance, etc., we decided to ask for a small appropriation from the State Fair Treasurer. This was granted and we were free to proceed.

We made the booth as pretty as possible by lining the show cases with dark green velveteen and separating our end from the pie and cake section which was to occupy the remainder of the booth! We did not then know just what these show cases would be filled with, but when the Fair opened, they were bursting with cakes, doughnuts, bottled fruits and vegetables and it was well we had hangings between, or I fear many would have passed on to feast their eyes with those material pleasures instead of looking at our pottery, jewelry, etc. Against the separating hangings we had a high glass case with shelves on which were arranged several pieces of good pottery and on the top of the case there was a most artistic electric lamp, the base of which had been made in the College pottery class and the shade had just been completed by the same student from her own design. It was of a soft yellow parchment with a cut-out pattern of peacocks in beautiful blues and greens. We were so enthusiastic about it that we were able to persuade the electrician to connect it with the lighting plant and there it glowed against the dark background throughout the week. Over the booth, in front facing the entrance, we placed a large lettered sign, "Industrial Art," upon which we counted to help attract the visitors from the side walls, on

one of which was displayed "Fine Arts" and on the other "Domestic Arts." As far as possible we sought to impress the educational idea, that there are accepted standards of taste in Art, that these standards can be learned, and that their application to industry brings higher prices. We tried to have the design accompany each object, but in all cases this was not possible. With the limited time to assemble the exhibit, it developed quite naturally that the designs and articles had been made by University students and were therefore an experiment in College Art Extension work. We had expected to have short, daily talks on Industrial Art, but were obliged to abandon the idea as there was no place to hold them, but we arranged to have at least two people in the booth to enter into conversation with anyone who seemed interested and stopped to study. The proximity of a Jazz Band interfered considerably with our comfort.

One of our most cherished schemes was to use bead work made by the Indians at the Onondaga Reservation. You all must have seen those bead watch-cases and pin-cushions on sale wherever there are Indians, and of which one usually buys a sample only to hide or destroy it when out of sight of the maker. Here was an opportunity to take the same beads, apply them on a useful article after a good design, and state on cards the cost of materials and labor and then the value of the completed article. We decided on white and delicate gray suede hand-bags for our effect, simple ones drawn up by a thong with bead tassels, and went to a shoe manufacturer for the suede. He was interested through his acquaintance with my friend and gave us the leather. We had previously taken out to the Indian Reservation a small sample to see if the Indians could bead it as easily as the hideous watch-cases. It worked admirably and we again went out with the bags and the designs carefully drawn and colored for them to follow, only to find that the bead supply was exhausted! We flew around to all the stores in the city ourselves to confirm this bad news, and learned that owing to

the war no beads were obtainable. It was a blow as we could actually visualize the surprise of visitors on reading the price of the materials and then the market value of the dainty bags, all owing to the artistic design with which the beads had been applied.

This was the plan we tried to follow in all our exhibits, with rings, necklaces, writing-sets, vases, leather tooling, etc. We wrote on cards the value of the silver and stones, together with the labor, showed the design and stated the sale price.

We did not trust to the articles to explain themselves, but the two of us were constantly endeavoring to attract the unwary and to speak a word, point out a design, and, if possible, engage in conversation leading to an explanation of the making of the objects and the necessity for art education. One of the most popular exhibits was a group of dishes made by the Onondaga Pottery Company and decorated by a design made by one of our students. China decoration seems to be the first art interest taken by the greatest number of people. In this case it was difficult sometimes to explain that the pieces were there not for sale or advertisement for the pottery, but to show that design was a necessary part of the outfit of potteries. In passing, I would like to say that the manager told me that this design proved to be the "best seller" that the pottery has had in five years and that it will soon be seen in hotels and homes in all parts of the country. The textiles made from the designs on display proved very popular and gave us an opportunity to speak of designs for dress silks, cretonnes, etc., pointing out that if the design and color were good one liked them and regretted when they were worn out. It presented a new side to many of the women with whom we spoke, to explain that in the arrangement of their rooms at home, in setting a table beautifully, in arranging ornaments on the mantelpiece, they were doing just what we were continually studying in making designs; that when they chose a trimming for a gown, with a change of color perhaps, the search for

a hat which would look well with it, they were consciously producing a pleasing effect without realizing that all such efforts of taste could fall under the name of Art. As an example of a conversation:—one woman pointed to her dress which was of good material but with a large, rather ugly pattern, asking if it was the color of the flowers on it that made her hope it would soon wear out. Such remarks easily led into a little talk about French goods and French gowns, explaining the reason why the name "French" was tacked on to most things to help their sale; that for years and years, the French Government had maintained schools where men and women were trained to design beautiful patterns for textiles, wall papers and articles for daily use so attractive that eventually the mere name stood for taste and beauty. Also that the same applied to French gowns, for good French dress-makers will search with the keenest of creative zest for what appears the proper line for the individual they are dressing. I frequently related a conversation I had heard between an American tourist and a Frenchman, relative to the Champs Elysees, certain parts of which at the lower end being so wide that the American suggested that the city might profitably dispose of some of it to private individuals. To which the Parisian replied, "But it is just these proportions and this park-like effect that everyone comes to see! Paris makes far more money by keeping this beautiful than by disposing of it!" We told our visitors that a small nation like France has to depend on her Industrial Arts even more than on her Fine Arts for her existence. So well does she realize this that with the Big Berthas dropping bombs in the streets of Paris, her educational authorities were collecting designs from her youngest school children to send abroad. You doubtless have seen some of these designs in which the children under twelve years of age took the war materials, drums, bayonets and wreaths—and wove them into attractive patterns.

With the men in particular, we tried to get in a word about industry; the num-

ber of our factories turning out goods of every description which, if not as attractive as those which would soon be shipped to America by both allies and former enemies, would not be disposed of readily, and this would react upon wages. Usually they were willing to talk it over a bit, although it seemed a far cry from factories to Art. If disposed to linger, we would show them designs for necktie silks, etc. The most appreciative interest came from skilled mechanics. After some young man had asked questions about a piece of jewelry or spoken of some other object in the cases, I often inquired what work he was engaged in and time after time it was either machinery or some fine finishing in automobiles, something which made him exquisitely skilful and therefore interested in work requiring precision.

It is well to point out the excellence of French Industrial Art, but what we need is the confidence in our own ability to develop American Industrial Art. For this we must have cooperation and understanding. We, as teachers who realize the lack of this training, have a special task to try to interest the public immediately surrounding us. I believe that one of the greatest fields for art educational work lies in the rural communities. The young people are eager for a change and either look forward to some kind of advanced education or to employment in cities where there are amusements and more social life. If these could be reached and at least made acquainted with the possibility of an art training which would fit them for a useful and enjoyable career, the chances are that some of them would avail themselves of it.

In such manner the six days passed, and, after removing our exhibition on Saturday afternoon, we had a mental stock-taking as to what we had accomplished. We had first of all arranged an exhibit beautifully—that was an object lesson in itself; we had come in contact with hundreds of people, most of whom had not the slightest knowledge of Art in any form and to whom we had shown, in summary fashion to be sure,

the steps by which an idea grows into an object, a textile or useful article, stressing the necessity of training young people for Industrial Art with the assurance that such a life work commanded a living wage with happiness thrown in. We never mentioned pictures. The great side wall within thirty feet of us covered with everything in oil and water-color one should not look at, was too depressing. We are clear in our minds that a tremendous educational work can be done at state fairs if the time and enthusiasm can be put into it.

One of the Fair Commissioners asked us if we did not wish larger quarters for next year and offered us part of the Women's Building. We replied that if we decided to continue the work, new quarters would be necessary but not in the Women's Building. Art should not be relegated to such a place. It must be given a proper setting and stand on its own merits. There is in America the natural taste and skill to develop into a splendid Industrial Art and it is for us to help direct it into the best channels.

There have been several changes lately in the personnel of the Federal Commission of Fine Arts. The Commission now is constituted as follows: Mr. Charles Moore, chairman; Mr. Henry Bacon, architect; Mr. John Russell Pope, architect, and Mr. Louis Ayres, architect; Mr. James Earle Fraser, sculptor; Mr. H. Siddons Mowbray, painter; and Mr. James Leal Greenleaf, landscape architect. Col. C. O. Sherrill, engineer officer, the President's chief aid in charge of public buildings and grounds, is the secretary.

The Baltimore Water Color Club held its annual exhibition at the Peabody Institute in March. The Peabody and Baltimore Water Color Club Prize of \$100, given by Mrs. Robert Brown Morison, was awarded to Fred W. Haver of Philadelphia. The Harriet Brooks Jones Prize was awarded to Miss Tony Nell of New York, and the prize of \$50 given by Miss Morison for the best miniature was awarded to Miss Helen Winslow Durkee of New York.



ROBERT W. DE FOREST

PRESIDENT OF THE AMERICAN FEDERATION OF ARTS

THE FEDERATION'S CONVENTION

THE Twelfth Annual Convention of the American Federation of Arts will be held in Washington, D. C., May 18th, 19th and 20th, 1921. It is several years since a convention met at Washington owing to war conditions at the National Capital.

There will be two sessions daily; one beginning at ten in the morning and the other at two in the afternoon; all in the auditorium of the Corcoran Gallery of Art.

The opening session will be devoted to the Federation as usual. The President,

Mr. Robert W. de Forest, will make an opening address of welcome followed by reports of the several officers, including the Extension Secretary and Mr. Paul H. Grumann in charge of the western office. This session will be concluded by a demonstration of the Federation's illustrated circulating lectures.

The afternoon session on the 18th will be given over to the general subject of Art and the People, and will open with a demonstration by Ross Crane of the Better Homes Institute of Chicago of Art in the Home. In other words, for the time

being the stage or platform will be converted into a living room such as might well grace the dwelling place of anyone of moderate means. Following the demonstration, Mr. L. M. Churbuck, director of the Art Department of the Massachusetts State Fair, will present a paper on Art in State Fairs. Miss Mary Powell of the Art Department of the St. Louis Public Library will speak on Art in the Public Library, and Mr. John L. Braun, president of the Philadelphia Art Alliance will speak on the Alliance of the Arts. Mr. Allen Eaton, formerly Field Secretary of the American Federation of Arts, will speak on the subject of Art in the Schools.

That evening there will be a reception in the National Gallery of Art, National Museum, in which place at that time the War Portraits by eminent American artists, lately shown in the Metropolitan Museum of Art, New York, will be on view.

The entire day, Thursday, will be given up to Art as Art. At the morning session the subjects of sculpture, mural painting, illustration, etching and the graphic arts and architecture will be presented by Herbert Adams, sculptor; J. Monroe Hewlett, president of the Architectural League of New York; George Harding, illustrator; John Taylor Arms, etcher, and Albert Kelsey, architect, whose address will be illustrated.

The afternoon session will be devoted to a general discussion of Professional Art Problems: Prizes—do they stimulate art? How to promote the sale of works by American artists; The Copyright law as related to Art—Should it be amended? Art Writing—How can it be improved? The Handicrafts—How can they be encouraged?

That evening the delegates and their friends are invited to visit and inspect the Whistler collection assembled and presented to the Nation by Mr. and Mrs. Joseph Pennell, which will then be on view in the Print Division of the Library of Congress. Our National Library has the distinction of having what is declared by experts to be the finest Print Division in the world, comparing more than favorably both in size and importance with

the collections of the British Museum.

On Friday, May 20th, the morning session will have as a general theme Educational Work. Leon Loyal Winslow, of the University of the State of New York, will present a paper on The Art Education We Need. W. A. Rogers, director of the School of Illustration and Commercial Art for Disabled Soldiers, will tell of the objects and aims of that school. Charles D. Norton, trustee, will give a report of the work of the American Academy in Rome. Stanley Lothrop, director, will tell of what the Tiffany Foundation has done since its establishment. Mrs. Edward MacDowell, director, will give an illustrated address descriptive of the Peterborough Colony.

The Art Museum will be the general topic of the afternoon session which will open with a demonstration by Thomas Whitney Surette of Concord, Mass., director of music in the Cleveland Museum of Art, of methods in the appreciation of music. This will be followed by an open discussion of Art Museum Problems, the annual election, the reports of committees, etc.

The convention will be concluded that evening by a dinner at Rauscher's at which there will be, as heretofore, distinguished speakers.

In the Corcoran Gallery of Art at the time of the convention an exhibition of British Arts and Crafts assembled by the Detroit Society of Arts and Crafts, which has been making a tour of the Art Museums of the country, will be on view.

There will be receptions and garden parties at private residences.

Mrs. Harding, the wife of the President, has graciously consented to receive the delegates at the White House on the afternoon of Friday, May 20th.

On Thursday evening there will probably be round table group dinners for those of common interests.

An excursion to Mt. Vernon is planned for Saturday, May 21st, and there will probably also be automobile trips to various points of interest such as the new Amphitheater at Arlington, Potomac Park and the Lincoln Memorial, Rock Creek Park and the Cathedral.



PORTRAIT OF CAPTAIN ROBERT AITKEN. SCULPTOR

BY SIDNEY DICKINSON

NINETY-SIXTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

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LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII MAY, 1921 No. 5

THE MUSEUM IDEAL

There has been much discussion with regard to the policy that museums should follow in regard to purchases for their permanent collections, as well as concerning the standard of transient exhibitions.

In his annual report for the year 1920, Mr. Morris Gray, President of the Museum of Fine Arts, Boston, under the heading "The Museum and the People," sets forth his own convictions in regard to these matters with a characteristic simplicity and breadth of vision. He first defines great art and then indicates the museum's responsibility toward the public. In a few short paragraphs he thus presents what would seem to us to be the museum ideal. They are as follows:

"Art is not only an expression of beauty. The great master who sees and paints the spirit of a man as it has burnt its way through the flesh paints a portrait, whether beautiful or not, before

which the world stands spellbound. For he sees the man himself, and slipping the veil reveals him. And the surfaces of the lives of men are often commonplace, but beneath the surfaces no life is ever commonplace. Rembrandt saw no beauty of spirit or of flesh in the roysterer of the tavern; but he saw and painted the man. And the world with its profound interest in man still gazes in wonder.

"No, art is not only an expression of beauty. It is larger than that. It is an expression of life and of all that concerns life. It is a revelation of truth; not a revelation of the thing as it is—a colored photograph may be more accurate than a painting—but a revelation of the thing as the artist sees it, as he feels it. The two may vary much, yet one be as absolutely the truth as the other.

"And further, one artist differs from another artist as widely as one poet differs from another. In each case the essential difference is not in the skill of technique, but rather in the greatness of the spirit; not necessarily the greatness of a lifetime but rather the greatness of an hour; for man varies in himself hardly less than he varies from other men. Technique is of indispensable importance because it brings to expression that which the artist sees. But technique alone is of little value. The vital thing is the vision which the artist has. If he has the great vision the world will stand breathless; if he has the commonplace vision—and most of us have—the world will pass by. For as his vision is so will his work be. Back of the artist stands forever the man; and only he who sees the spirit of life can express it. Poetry throws light upon this. The perfection of the technique of the sonnet—the octave sextet rhyme rhythm—is common to many poets but the vision that makes a sonnet great is rare, rare even in those of Milton, Shakespeare, and Wordsworth.

"At its highest art is the expression of a great spiritual exaltation, of a great love of beauty. It knows no barrier of time or tongue. It offers the exaltation and the beauty that the artist feels; and

it offers the kinship of its own spirit. We may not receive the message. If so, it is not our fault; although certainly it is our misfortune, for it shows that we ourselves have not the quality that answers to the appeal. But whether we feel it or not we know that others feel it—few perhaps though they be.

"Ours is the duty and privilege of developing not only the knowledge about art, but the love of art. This development is the true, as it is the larger education. And the first step that we can take towards this education is to recognize clearly and fully the difference between the interest of the mind and the interest of the heart.

"There are those who think that the love of art cannot be developed. Your President is not one of these. He believes that men are profoundly interested in life and in all that concerns life; and that they have in their hearts, consciously or unconsciously, a love for the beauty of the spirit as they have for the beauty of nature. He believes that with awakened eyes they will yet stand hushed and reverent before the work of the master who expresses to the full the wonder and beauty of life; that they will yet thrill at the sight of that which expresses a greater vision and a deeper feeling than ever their own imaginations dreamed.

"Let us not lay stress upon the acquisition of objects of art because of their rarity or history or technique. Let us lay stress upon the acquisition of objects that are the expression of a great spirit, whether it be a Greek head of the fourth century expressing so completely the loveliness of girlhood, whether it be an Italian Madonna and Child of the thirteenth century expressing so poignantly the faith and adoration of the soul, or whether it be some supreme work of today done perhaps by some scarcely known artist.

"And when we make such acquisition let us exhibit it in an environment that does not distract through either the color or the multiplicity of nearby objects. Let us exhibit it rather in that complete simplicity which accentuates its appeal—

in cloistered beauty. So that they who see it may go forth as those do who have seen a vision. So that ultimately perhaps out of the love of beauty shall grow the all-important thing—the life of beauty."

NOTES

Two notable exhibitions have been held in the Corcoran Gallery of Art this spring; one of portraits by Philip A. de Laszlo and the other of paintings, wash drawings and etchings by Frank W. Benson.

The Benson exhibition covered a period of production of no less than thirty years and included paintings in Mr. Benson's three well known styles: The earliest, exceedingly broad, simple and subtle after what might be called the Whistler manner; the second richer and more impressively tonal with special emphasis on color and texture; and the third high-keyed and brilliant as especially adapted for the interpretation of out-door themes. Included in the collection were numerous works owned by public museums and private collectors. Not the least engaging was the showing of wash drawings and etchings, for the most part of sportsmen's subjects, which none has yet rendered so attractively as Mr. Benson. The collection was typically American in spirit, refreshing, capable and altogether charming. On the opening day one of the most recent paintings, a figure of a young woman entitled "Reflection," was purchased by Mr. Duncan Phillips for the Phillips Memorial Gallery.

Announcement is made of a competition for a War Memorial to be erected at Barre, Vermont, by the municipality and the quarry owners or operators, on the triangle or park in front of the City Hall. The quarry owners have guaranteed \$10,000 to cover the expense of obtaining a suitable design, and the municipality has

guaranteed \$60,000 for the execution and erection of the monument.

This project is of special interest on account of the quite general impression that the manufacturers of memorials are chiefly responsible for the stereotyped forms that have been only too generally used in the past. In the present case the Committee of Quarry Owners of Vermont turned to the special committee on War Memorials of the American Institute of Architects, of which Mr. Horace Wells Sellers is chairman, for guidance in instituting a competition, and the program adopted was with slight modification in accordance with this committee's recommendations.

According to this program the monument to be erected "shall express by symbolic treatment the patriotic spirit and sacrifice that prevailed during the struggle of the American Colonies for independence, from Bunker Hill to Yorktown, that made us a Nation victorious in the War of 1812; that preserved the Union, and gave us the heroes of Shiloh and Gettysburg; that gained the victories of Manila and Santiago, and, finally bridging the seas, made triumphant the cause of civilization and the world safe for democracy in the great World War."

The superstructure is to be of Barre, Vermont, granite, and in designing the monument the architectural development of the triangular point of the park is to be regarded as a coherent part of the scheme.

The prize of the competition will be the commission to design and supervise the execution of the proposed monument, but to the authors of four other designs which in the judgment of the jury rank next best will be paid by the Quarry Owners the sum of \$500 each, and also to each of the three invited sculptors who will have associated with them three architects, will be paid also by the Quarry Owners the sum of \$500 each, irrespective of their rating in the final judgment.

Mr. W. A. Murray of 59 Washington Street, Barre, Vermont, has been selected as adviser and to him all communications and inquiries relating to the competition

should be addressed. Those desiring to enter this competition must make application before July 1st.

The Hollywood Art Association of Hollywood, California, made its first annual report in March, 1921. This took the

form of a little sixteen-page pamphlet and records an amazing amount of diverse and interesting activity.

At the time the report was issued three exhibitions had been held and two more were planned. One of the exhibitions consisted of foreign handicrafts contributed by the foreign residents of Los Angeles. Fourteen foreign countries were represented. The second exhibition was composed of "Little Pictures" and was attended by two thousand persons. It especially revealed the talent which was close at hand. The third exhibition was one sent out by the American Federation of Arts and was especially purposed for children. It consisted of reproductions of paintings by well known artists—illustrations of famous stories by the best known child illustrators, of books, art objects and toys. While this exhibition was in progress a member of the Association on certain afternoons told different groups of children the stories illustrated by the pictures, supplementing the stories by talks about the painters whose works were shown. The children were encouraged to write answers to various questions about the pictures and thus were led to think for themselves.

As an outcome of the exhibition and of the choice of the children, five pictures, artistically framed, have been presented to the Children's Room in the Hollywood Library. These are Raeburn's "Boy with a Rabbit" and Reynolds's "Miss Bowles," both beautiful Medici prints, Abbey's "Galahad, the Deliverer," and two illustrations by Parrish of Eugene Field's "Poems of Childhood," "The Dinky Bird" and "Wynken, Blynken and Nod." The donors are the Los Angeles Public Library, the Hollywood Art Association, Mr. H. T. Wright, Mrs. Rollin B. Lane and Miss V. Graeff.

The leading art store in Hollywood, to meet the demand for beautiful reproductions, has been communicating with the Art Association in order to secure some of the reprints shown at the Children's Exhibition.

Altogether in the three exhibitions this Association has come in contact with 4,900 people and has demonstrated the fact that "the best way to appeal to the layman and to children in the interest of art is to present it when it is united with human interest and when it is related to their own point of view."

ART IN BUTTE, MONTANA

The *Butte Miner*, a daily newspaper published in Butte, Montana, in its issue of February 27th, devoted a page and a half to

an article on "The Art of Etching." This article was written by Mr. Lee Hayes, who is the chief engineer of the mining engineering department of the Anaconda Copper Mining Company, and is at the same time a very successful etcher.

Mr. Hayes began his article with an excellent exposition of the meaning of art and its relation to every day life, he then described at some length and with considerable minutia the mechanical process of etching as employed by himself, from which he passed on to a consideration of a collector's point of view and the value of art to the people. To show that an appreciation of etching is a matter of cultivation Mr. Hayes quoted from an article in the January number of THE AMERICAN MAGAZINE OF ART which told how Mr. Carl J. Smalley of McPherson, Kansas, had through his own initiative cultivated a taste for fine prints until it became an absorbing life interest.

Mr. Hayes also emphasized the importance of an art museum to every thriving community and stressed the opportunity that museums in small places are now offered of having traveling exhibitions made available by the American Federation of Arts.

More articles of this intelligent sort would undoubtedly be productive of a much more widespread appreciation of

art. Although Butte, Montana, has as yet no art museum, it is evidently not unappreciative of art. The museum will come.

CLEVELAND PRINT CLUB

The Cleveland Print Club has successfully completed its first year. About half of the Cleveland Museum's present collection of prints has been acquired through the efforts of the Club. Out of the Club's own funds, eleven etchings, all of notable works by well known etchers, have been acquired.

The annual meeting was held at the home of Mr. and Mrs. Ralph King, and the members present had the privilege of viewing Mr. King's own collection of rare and important prints.

THE CLEVELAND MUSEUM OF ART

Preparations are actively under way for the coming Exhibition of Work by Cleveland Artists and Craftsmen, to be held at the Cleveland Museum of

Art from May 3rd to June 5th.

Invitations have been sent to all Cleveland artists and craftsmen and it is planned to make the affair even broader and more comprehensive than the two preceding ones. The Jury of Selection consists of George W. Bellows, Huger Elliott and Robert B. Harshe. This jury will also pass on the pictures to be shown in the succeeding Exhibition of Contemporary American Painting which will open June 10 and continue until July 10.

A showing of early Italian engravings will succeed the Otto Bacher Memorial Exhibition which has occupied the Print Room during March, and the work of Gaston La Touche will be on exhibition at the same time in Gallery VII.

EXHIBITIONS AT THE ALBRIGHT GALLERY, BUFFALO

"Academy Notes" published semi-annually by the Buffalo Fine Arts Academy contains in its January-June, 1921 issue, an interesting record of notable exhibitions held during the past season at the Albright Gallery.

First among these described and illustrated is an exhibition of screens, panels and symbolic paintings by Robert Win-

throp Chanler. This exhibition was followed by a display of tapestries of the sixteenth, seventeenth and eighteenth centuries set forth in the beautiful sculpture court.

Of equal interest, manifesting likewise the beauty to be found in the so-called decorative or industrial arts, was an exhibition of batiks, potteries, wood-carvings and wrought iron by American craftsmen. This collection was on view the same time that the Chanler collection was shown.

From the Carnegie Institute's International exhibition the Albright Art Gallery secured for the benefit of art lovers in Buffalo a collection of paintings by foreign artists, including such well known painters as Cottet, Martin, Besnard, Blanche, Renoir, Menard, Zorn, Zuloaga, Zubiaurre, Orpen, Jack and Olsson.

A three-man group, comprising Ernest L. Blumenschein, Walter Ufer and Victor Higgins of the Taos Society, exhibited in one of the galleries, while a collection of paintings, still life and flowers, by Everett Lloyd Bryant of Baltimore was shown in another, and a group of pastels by Charles S. Kaelin occupied still a third, while a fourth was devoted to pastels by William Penhallow Henderson.

All of these exhibitions were organized by Mrs. Cornelia Sage Quinton, Director of the Albright Gallery, who has a genius for organizing notable art shows.

ART IN CHICAGO The thirty-fourth annual Chicago Architectural exhibition given jointly by the Chicago Architectural Club, the Illinois Society of Architects, and the Illinois Chapter A. I. A., with the cooperation of The Art Institute of Chicago was held during March at the same time as The Applied Arts Exhibition and the Woman's National Farm and Garden Exhibition of garden plans and sculpture for out-of-doors decoration.

Over ninety professional groups of architects and their associates were represented by drawings, models, examples of rendering, sketches, examples of dec-

orative painting, photographs and other features. As usual exhibits came from out of town, and included work in New York, Philadelphia, Boston, Minneapolis, Hartford, Conn., Milwaukee, Stillwater, Oklahoma, Westbury, R. I., and various places. The plaster model of the proposed Bahai Temple, Leon Bourgeois, architect, was a welcome novelty because of the fine execution of the miniature temple in plaster. The monumental Wrigley Building likewise was shown in plaster.

The Carnegie Institute of Technology, Harvard University School of Architecture, the School of Landscape Architecture from Cambridge, the University of Michigan department of landscape design, the University of Illinois and the Chicago School of Architecture upheld the educational standards. The Illinois Society of Architects made a brave showing of varied constructions under modern conditions. The 1921 Foreign Travel Scholarship Award of the Chicago Architectural Club was voted to A. S. Morphet, who hence receives \$750 and will go abroad for six months.

The Nineteenth Annual Exhibition of Applied Arts at the Art Institute, March 8 to April 5, included 114 groups of United States exhibitors, about half of whom reside in the Middle West. The collections of handweavings, embroideries, tapestry work, pottery and jewelry and novelties of various kinds, as usual, were most attractive. There was an advance in tasteful design and in the quality of finished work. The installation of this exhibition effected by Miss Bessie Bennett of the Art Institute and her aids had much to do with the beauty of the galleries. The Allansand Industries, of North Carolina, the Davenport of New Hope, Pa., the Associated Workers of Stamford, Conn., the Handicraft Guild of Indiana, the Noank Studio Shop, the Newcomb College School of Art, the Tenaflly Weavers of New Jersey, the Tile Shop of Berkeley, Cal., and many more groups and individuals contributed work of a high order. The Lighthouse for the Blind, the Petterson Studios of Silverware, Charles A. Herbert with tooled,

illuminated wood and leather, the workers of the Kalo Shop, and the Technic Art League, among the half a hundred and more exhibitors of the Chicago region, were worthy of mention. The handsome exhibition of the British Arts and Crafts assembled by the Detroit Society of Arts and Crafts was a notable contribution to the galleries.

The Woman's National Farm and Garden Association (Midwest Branch) has made the spring memorable by its competitions of plans for garden design, and sculpture for garden decoration, and arrangements for home grounds decoration. About sixty pieces of sculpture suitable for fountain decorations were submitted by sculptors from the east as well as the Chicago studios. The figures were arranged with shrubbery and the appropriate settings in formal gardens and paved courtyards. The plans of garden design presented novel ideas which have stimulated the art of garden arrangement. A series of models illustrating the problem of a small garden, sent by the University of Michigan Landscape Department, afforded a constructive exhibit. Mrs. Russell Tyson, president of the Midwest Branch, and lecturers from the State Universities, Miss Hilda Loines of New York, Dr. Hieronymus, Community Adviser, and eminent visitors were heard at the two lectures given each week during the exhibition.

The Great Lakes Naval Training Station held a month's exhibition of seventy-five marine paintings by artists of high rank, including Frank Brangwyn, Henry Reuter Dahl, George Wright, Thomas Watson Ball, C. B. Falls, Norman Wilkenson, J. C. Leyendecker, F. F. Babcock, Herbert Paus, N. C. Wyeth and others.

The Minneapolis Institute of Arts has received as a gift from Mr. John R. Van Derlip, a small but choice collection of antique pewter of the Seventeenth and Eighteenth Centuries, during which time the craft of the pewterer reached its zenith.

An interesting exhibition was held in this Institute the latter part of the win-

ter of a collection of laces assembled and sent out by the Needle and Bobbin Club of New York. The collection is loaned by members of the Needle and Bobbin Club. The laces were nicely mounted and admirably labeled.

A tapestry by Mlle. Fernande DuBois depicting the Renaissance of Art, which is being shown in this country under the patronage of Their Majesties, King Albert and Queen Elizabeth of Belgium, was exhibited at the Minneapolis Art Institute this season, as well as an extraordinary collection of one hundred samplers lent by Mrs. Emma B. Hodge of Chicago.

The Alabama Art League which has its headquarters at Birmingham set forth an interesting program for the current season. On February 24th Mr. Lorado Taft gave an illustrated lecture for the League on Contemporary French Sculpture. In March there was an exhibition of paintings, pottery and jewelry from Newcomb College, and Mr. Ellsworth Woodward, art director of the College, was the lecturer. A selection of paintings from the all-southern exhibition in Charleston is later to be shown in Birmingham under the League's auspices. An architectural exhibition and an exhibition of pictorial photographs are also planned. The secretary is Margaret McAdory.

The International Jury of Selection and Awards for the Twentieth Annual International Exhibition at the Carnegie Institute, Pittsburgh, which opened April 28th, included William Nicholson and George Clausen, two of England's foremost painters. The American artists were Charles H. Woodbury, Bruce Crane, Edward W. Redfield, Leonard Ochtman, Daniel Garber, George W. Bellows, Emil Carlsen and Charles W. Hawthorne. These were selected by vote of the painters invited to contribute to this exhibition.

The Toledo Art Museum is to be enlarged. Mr. E. D. Libbey, president of the Museum, is contributing the necessary funds to nearly triple its present size.

BOOK REVIEWS

ART AND I. By C. LEWIS HIND.

Author of "The Education of an Artist," "The Post Impressionist," "Authors," etc. John Lane Company, Publishers.

This is a book of intimate, informal essays on art which, at the same time allure, delight and inform.

Mr. Hind came to America on a war mission; he was persuaded to write these essays for a weekly newspaper, *The Christian Science Monitor*, almost against his will, for in the midst of war art seemed of diminished importance, one of those dear treasures that were tenderly folded up and laid away because of the grimness of the times. In this writing, however, Mr. Hind found recreation and "Art and I" more than almost any book that we can recall evidences to even the casual reader the power of art to provide refreshing recreation. So much art writing is dull, so much is heavy or uninspiring, so little, such as this, indicates the possibility of an individual taking art by the hand in merry, friendly comradeship.

"If there be those," says the author in his dedication, "who object to the title of the book—all I can say in defense is—well, that describes it. It is my recreation to my Lady Art. I love her. I have spent much of my life trying to understand and appreciate her, and all I have written here about my adventures is, for better or worse, just a true tale. In other words, "Art and I" is the record of art and myself."

It is not to be supposed because Mr. Hind lives art that he always admires it—that is quite a different matter. He is at times sharply critical. The reader will not always agree with him, but the book would make boresome reading otherwise. Aside from the entertainment it offers, its chief value lies in the fact that it invites and induces thought. The chapters have been arranged under three headings: "The Art of Today," "The Art of Tomorrow," and "The Art of Yesterday."

THE ART OF E. A. RICKARDS—Comprising a collection of his Architectural Drawings, Paintings and Sketches, with a Personal Sketch by ARNOLD BENNETT, an appreciation by H. V. LANCHESTER and Technical Notes by AMOR FENN. George H. Doran Company, New York, Publishers.

This is a monumental work, a fitting tribute to one of England's foremost architects; a man who in his work upheld the high traditions of his profession and manifested a large grasp of the true significance of art. He was the architect of the Canadian War Memorial, of the War Memorial Fountain and Hall at Nottingham, England; of Usher Hall, Edinburgh; of the Museum in Cardiff, Wales; of Central Hall, Westminster; of the Prince of Wales Museum, Bombay, and many other important structures. He was not only an architect but a designer, a lithographer, a water colorist. His book illustrations were of an extraordinarily interesting type and his caricatures were peculiarly engaging. Reproductions are given in full color of some of his water colors which are charming.

He also designed furniture. In other words, whichever way this artist turned he added more beauty to the sum of that already in the world. As one of his biographers said, "his many-sidedness was remarkable."

His end was both tragic and pathetic; he was a victim of the war. The British War Office made an appeal for a few architects to do special work in France. Rickards with several others responded. Having submitted himself to the military machine and gone to France, he was set to work that the merest clerk could have done as well as he. The continual exposure in long motor-car rides had its inevitable effect on his delicate constitution and after some time he was invalided home. Later he obtained permission to do an important design for the proposed Canadian Memorial Museum. In the spring of 1919 he broke down and, after a hard fight, died.

This book was in preparation before Mr. Rickard's death. It now takes the form of a memorial.

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JUNE, 1921

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PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

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Statement of ownership, management, circulation, as required by the Act of Congress of August 24, 1912. *The American Magazine of Art*, published monthly, at New York, N. Y.

For April 1, 1921

State—the District of Columbia.

BEFORE ME, a *Notary Public* in and for the State and county aforesaid, personally appeared LEILA MECHLIN, who, having been duly sworn according to law, deposes and says that she is the *Editor* of THE AMERICAN MAGAZINE OF ART, and that the following statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations. That the names and addresses of the publisher, editor, managing editor, and business managers are:

PUBLISHERS, The American Federation of Arts, The Metropolitan Museum of Art, New York, N. Y., and 1741 New York Avenue, Washington, D. C.

EDITOR, Miss Leila Mechlin, 1741 New York Avenue, Washington, D. C.

MANAGING EDITOR, None.

BUSINESS MANAGERS, Publication Committee, Charles Allen Munn, Chairman, Woolworth Bldg., New York, N. Y.

OWNERS: The American Federation of Arts, 1741 New York Avenue, Washington, D. C., and The Metropolitan Museum of Art, New York, N. Y.; Robert W. de Forest, President, 30 Broad St., New York, N. Y.; Charles L. Hutchinson, First Vice-President, Corn Exchange National Bank, Chicago, Ill.; Charles Allen Munn, Chairman Publication Committee, Woolworth Bldg., New York, N. Y., 264 organizations constituting chapters and several thousand individual members.

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LEILA MECHLIN, *Editor*.

Sworn to and subscribed before me this first day of April, 1921.

ALBERT H. SHILLINGTON
Notary Public

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ANNUAL EXHIBITION, DETROIT INSTITUTE OF ART
DETROIT, MICHIGAN